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A
CRITICAL GUIDE
TO THE
ROYAL ACADEMY,
FOR 1796.

[PRICE ONE SHILLING.]

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OFFICIAL GUIDE

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UNITED STATES

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GENERAL LAND OFFICE

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A
CRITICAL GUIDE
TO THE
EXHIBITION
OF THE
ROYAL ACADEMY,
FOR 1796;

IN WHICH ALL THE WORKS OF MERIT ARE EXAMINED;
THE PORTRAITS CORRECTLY NAMED;
AND THE PLACES OF THE VARIOUS LANDSCAPES:

BEING
AN ATTEMPT TO ASCERTAIN TRUTH,
AND
IMPROVE THE TASTE OF THE REALM.

By *ANTHONY PASQUIN*, Esq.

FAME is a Lyar!

London:

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King-Street, Covent-Garden.

THE ROYAL ACADEMY.

On Saturday, April 23d, the Royal Academy gave their annual Entertainment, at which his Serene Highness the Prince Stadtholder was present, together with the following Noblemen and Gentlemen, distinguished as Lovers and Patrons of the fine Arts, viz. the Lord Chancellor, the Archbishop of York; the Lord President of the Council, their Excellencies Baron Silverbielm, Baron de Jacobi, Count de Widel Jarisbergg, Count Brühl, Baron de Haflang, and Thomas Pinkney, Esq.; his Grace the Duke of Leeds; the Marquisses Buckingham and Townsend; Earls of Suffolk, Carlisle, Apsburnham, Harcourt, Spencer, Hardwick, Fife, Carysfort, Inchiquin, Darnley, and Morton; Viscounts Belgrave and Palmerstown; Lords Walpole, Mulgrave, Yarborough, St. Asaph, Sheffield, Grey de Wilton, Berwick, Levington, and Paget; the Bishops of Durham, Salisbury, Rochester, and Norwich; the Right Hon. the Lord Mayor; Sir George Beaumont, Sir Henry Englefield, Sir Abraham Hume, Sir Robert Lawley, Sir W. W. Wynne, Sir Joseph Banks, Sir John Sinclair, and Sir Philip Stephens; the Right Hon. C. J. Fox, Hon. Charles Herbert, Col. Robert Griville, and Col. Mackenzie; Alderman Boydell, and Alderman Clarke; R. P. Knight, Charles Townley, Edmund Malone, Charles Long, Price Campbell, Uvedale Price, John Hope, William Hope, Charles Greville, Thomas Harris, Samuel Lysons, Edward Lascelles, Thomas Wallace, Edward Lock, jun. John Penn, — Currey, Robert Udny, James Pye, Nat. Dance, William Stewart, George Stevens, Joseph Boydell, and — Harrison, Esqrs.; and the Rev. Mr. Peters, &c. &c.

✂ In a few instances, the Author has availed himself of the remarks of others.

ROYAL ACADEMY.

TWENTY-EIGHTH EXHIBITION.

ON Monday the 25th of April the Twenty-eighth Exhibition was opened to public curiosity: there was an academic dinner on Saturday, which was so crowded, that Mr. FOX, the MARQUIS of BUCKINGHAM, and the PRELATE of DURHAM, were compelled to eat their cates standing. The two first commanded pity; but as it is the province of the latter to live by Providence, if he gets his allowance, the *quomodo* is but of little moment!

The President and Council, it appears, make it an annual practice of writing to Mr. PITT and Mr. DUNDAS, inviting them to a participation of the pictorial gala; but the Premier and the Secretary have hitherto disdained to answer the message: how far this behaviour is congenial with their character as gentlemen, we shall leave the world to determine; yet we cannot but regret that any body of men should so far forget what is due to themselves, as to subscribe to such intolerable ariogance; especially when it is known, that if such a *fungus* as the City Prætor but intimates a wish that they should eat *his* broth, they will all scud to the Mansion-house, from the Lord Chancellor down to GEORGE ROSE: any circumstance of *ferté* in Mr. PITT, we are accustomed to regard without emotions of surprise, but that Mr. FOX should neglect to answer the invitation is really wonderful—but the leaven of aristocracy may operate to treat all fools and scoundrels with contempt, beyond the precincts of St. Stephen's Chapel!

The Council, this year, have borrowed the motto, for their Catalogue, from *Cicero*; and though the authority be great, we do not subscribe to its literal significance:

"Omnes tacito quodam sensu, sine ulla arte aut ratione, quæ sint in artibus, et in picturis et in signis, et in aliis operibus, recta ac prava judicant."

CICERO de Oratore, lib. iii. l. 50.

The following embarrassments took place previous to the final arrangements of the pictures: Mr. HOFFNER and Mr. WESTALL, who were nominated as the *hangmen* of the year, discovering there were too many pictures, the former wrote a card to Mr. BEECHY,

informing him that if he would withdraw one of his whole-length portraits, he would withdraw one likewise: extraordinary as it may seem, there was no answer returned to this epistle; but the measure took place, and Mr. BEECHEY was so highly incensed at the presumption of Mr. HOPFNER, that he sent angrily to have all his pictures returned, but sent in vain—We have only to remark, that Mr. BEECHEY was very much in the wrong to attach any idea of *presumption* to a Gentleman so proverbial for modesty and good sense as Mr. HOPFNER; and, we trust, he feels abashed for such a misappropriation of epithet.

The public vision ought to have been gratified, this year, with a whole-length portrait of the PRINCESS OF WALES; but that felicity has been denied, through an odd accident—Mr. GAINSBOROUGH DUPONT, it appears, had been honoured with the task of making the picture; and, in consequence, wrote to the Hanging Committee, to keep the best place in the room for this portrait, which he would send at his leisure: the picture did arrive, but all the places were pre-occupied!—Is it envy, or hatred, or malice, that agitates these royal daubers on canvas, or are these awkward instances but the result of ignorance, and unconnected with the impulse of either?

In the Historical Department the President has gone beyond himself; his design of Opening the Four Seals involves so much dignity of thought, that it would not have dishonoured *Rubens*!—Of his other historical pictures, we cannot say much; but we shall give them due honour, in their rotary point and place—It should be observed, that in an historical picture there is a field for fair criticism;—the manners of the age, the habits of the country, the passions which the scene demands, disposition of the figures, choice of the point of time, and a number of other *etceteras*, either diminish or add to the merit of the performance;—but in a portrait, and possibly the uninteresting portrait of an uninteresting individual, we have no right to expect much more than a mere *map of the face*, where, as in an actual survey of a sterile soil and barren ground, little is to be found that will either entertain the eye, impress the mind, or interest the passions. We do not mean to say that this is wholly the case with the pictures now submitted to public inspection, though they are principally made up of portraits;—the number of historical pictures painted for the different galleries, however imperfect, have diffused a kind of poetic spirit over the arts, and we rejoice to see some attempts at a delineation of the mind. *General approbation*, the only approbation worth contending for, can only be had on the same principle as at any other public Exhibition.—Of the resemblances, few, except the intimates of the persons portrayed, can judge; and let it be remembered, that we do not crowd a theatre to see the actors who perform, but to contemplate the passions they personify.

The

The present Exhibition surpasses that of last year both in variety and excellence. A just application of talents and improvement, obvious even to the observer who is not critical, distinguishes the Artists. Of the Portrait Painters, BEECHY stands confessedly the foremost: he is (if we may be allowed the phrase) more honest and unsophisticated in his painting than his competitors: but it is the vice of the times to encourage momentary deception, and give imposture a broad establishment; hence arises the possibility, that he may be less splendidly sustained, in his labours, than candidates of meaner ability.

The Theatrical Pieces are this year very few; and of them DE WILDE's representation of the scene in the Way to Get Married, between Quick and Fawcett, and ZOFFANI's representation of Mr. Townsend in the character of a Beggar, are amongst the best.

Mr. WYATT's designs possess their usual excellence, particularly the design for a Mausoleum, which challenges the most critical inspection.—No. 836, a model for the monument to the memory of a daughter of Sir WILLIAM CHAMBERS, is well designed: it comes from the chisel of BANKS, and is highly favourable to his reputation.

GUIDE TO THE EXHIBITION.

No.	PORTRAITS.	ARTISTS.
12	Archbishop of Canterbury,	<i>W. Hamilton, R. A.</i>
43	Lady Bruce,	<i>S. Woodforde.</i>
44	Hon. Miss Fitzwilliams,	<i>H. Singleton.</i>
45	Mrs. Callander,	<i>J. L. Mosnier.</i>
58	Lieutenant-Colonel Herries,	<i>W. R. Bigg, A.</i>
67	Miss Peters,	<i>J. Opie, R. A.</i>
77	Earl of Morton,	<i>W. Hamilton, R. A.</i>
81	Mrs. Brouncher,	<i>J. Hoppner, R. A.</i>
85	Mr. Townsend, as the Beggar,	<i>J. Zoffani, R. A.</i>
87	Mrs. M. A. Taylor,	<i>J. Hoppner, R. A.</i>
93	Miss Roxby,	<i>W. Beechey, A.</i>
98	His Royal Highness the Prince of Wales,	<i>J. Hoppner, R. A.</i>
102	Lady Jane Long,	<i>T. Lawrence, R. A.</i>
103	Duke of Leeds,	<i>Ditto.</i>
105	Rev. Mr. Smith,	<i>T. Kirkby.</i>
106	General Donkin,	<i>J. Keenan.</i>
107	Sir Philip Stephens,	<i>W. Beechey, A.</i>
110	Mr. Knight, as the Clown, in the Farce of The Ghost,	<i>J. Zoffani, R. A.</i>
116	Miss Ogilvie,	<i>T. Lawrence, R. A.</i>
117	Lady Charlotte Campbell,	<i>J. Hoppner, R. A.</i>
121	Alderman Clarke,	<i>J. F. Rigaud, R. A.</i>
126	Lady Carnarvon,	<i>W. Hamilton, R. A.</i>
130	Lady Balcarres,	<i>J. Nixon, A.</i>
138	Miss Stavelly,	<i>P. Violet.</i>
144	Dr. Arnold,	<i>— Hardy.</i>
147	Bishop of Durham,	<i>T. Lawrence, R. A.</i>
158	Miss Hadfield,	<i>W. Beechey, A.</i>
161	Mrs. Hamilton,	<i>T. Keatsley.</i>

162	The Artist,	W. Owen.
163	Marquis of Bath,	T. Lawrence, R.A.
164	Mr. Farington,	Ditto.
173	His R. H. the Duke of Clarence;	J. Hoppner, R.A.
174	The Rev. Mr. Clarke,	J. Ruffel, R.A.
182	Master Alexander,	J. Hoppner, R.A.
183	Serjeant Shepherd,	T. Lawrence, R.A.
186	Mrs. Hinde,	J. Rising.
188	Lady Young,	W. Beechey, A.
202	Late Lieut. Col. Markham,	T. Lawrence, R.A.
210	Mrs. Johnson,	W. Beechey, A.
216	Arthur Young, Esq.	J. Rising.
221	Mrs. Stiley,	J. Northcote, R.A.
233	Lady Rous,	W. Beechey, A.
236	Rev. Mr. Douglas,	R. Muller.
238	Lady Bligh	J. Hoppner, R.A.
248	Duke of Bedford	Ditto.
251	Mrs. Jennings,	S. Woodforde.
252	Mrs. Cope and Son,	T. Philips.
253	Miss Lalcelles,	J. Hoppner, R.A.
263	Lady Paget,	Ditto.
267	Mr. Douglas,	R. Muller.
277	Miss Porden,	W. Staveley.
278	Mrs. Lambe,	T. Kearsley.
282	Marquis Cornwallis,	A. Devis.
287	John Adam, Esq.	J. S. Copley, R.A.

ANTE-ROOM.

291	Mr. Pack,	C. Pack.
294	Mr. Kearsley,	T. Kearsley.
295	Mr. George Spence,	J. Ruffel, R.A.
297	Mr. Chinnery,	T. Kearsley.
298	Capt. William Earle,	W. Beechey, A.
301	Mrs. Brown,	H. Singleton.
306	Mr. Middleton,	A. J. Oliver.
307	Mr. Manners,	J. Hoppner, R.A.
314	Capt. Earle,	W. Beechey, A.
331	Sir William Johnstone, Bart.	S. Williams.
332	Master Woodmason,	J. Northcote, R.A.
343	Miss Wallis, as Juliet,	J. Grabam.
352	Mr. Barrymore,	— Hardy.
354	Dr. Heming,	J. Hutchison.
355	Martha Green,	J. Ruffel, R.A.
356	Mr. Bannister, jun.	W. Beechey, A.

ANTIQUÉ ACADEMY.

371	John Mitcalf,	P. Reinagle, A.
372	Miss Porter,	T. Kearsley.
373	Miss Heath,	Ditto.
385	Richard Ford, Esq.	Miss Booth, H.
388	Dr. Wake,	S. Woodforde.
402	Mr. Raper,	— Green.
416	Dr. Browning,	R. Muller.
417	Col. Hall,	H. Singleton.
421	Her R. H. the Princess of Wales,	E. Scott.
424	Mrs. Pemberton,	G. F. Joseph.
463	Lady Lawley,	T. Banks, R.A.
465	Mr. Palmer, as Cohenberg,	J. Saxon.
469	Mr. Ramfden,	H. Edridge.
480	Rev. M- nglas,	R. Muller.

502 Mrs.

502 Mrs. Parkyns,	S. Drummond.
504 Mr. Meux,	W. Beechey, A.
508 Miss Smith,	Green.
516 Capt. Callard,	C. Hayter.

MINIATURES.

523 Master Littler, Mr. Johnstone, Mr. Evans, Rt. Hon. T. Conolly, Earl Moira, &c.	R. Bull.
524 Mr. Duval, Mr. Langdon, Mr. and Mrs. Woodroffe, Capt. Dilkes, &c.	T. Langdon.
527 Mrs. Watson,	W. Hay.
534 Lady Heathcote,	A. Plimer.
538 Mrs. Smith,	A. Smith.
644 Mr. Leslie, the Venetian Ambassador, Lord Newark, Hon. Mr. Sanford,	T. Peat.
547 Bishop of Hereford,	T. Arrowsmith.
553 Capt. Macdonald, Mr. Burghall, &c.	J. T. Barber.
555 Dr. Edward Snape,	A. Smith.
560 Lady Eliz. Rickets,	H. Spicer.
569 Madame Banti,	J. Hopkins.
572 Miss Sanders, Mr. Irwin, two Miss Irwins, Captain Wells, &c.	S. Shelley.
581 Miss Wallis,	J. H. Hull.
582 Lord Petre, Capt. Duff, Capt. Burch,	J. Roberts.
583 Col. Grosvenor, Miss De Visme, Lady Louisa Gordon,	H. Bone.
588 His Royal Highness the Prince of Wales,	H. Spicer.
594 Late Rev. W. Romaine,	J. Watts.
597 Hon. Mr. Fortescue, Col. Stanley, Master Hall, Miss Scott,	H. Edridge.
604 Mr. Heriot,	C. Shirreff.
605 Signora Storace,	Arlaud.
606 Sir Richard King,	G. F. Joseph.
611 Her Royal Highness the Princess Sophia of Gloucester,	Arlaud.
612 Mr. Picket, Mr. Armedon, &c.	Ferriere.
618 Lady Elizabeth Lindsay,	J. Nixon, A.
625 Mrs. Heriot,	C. Shirreff.
629 Capt. Riou,	S. Shelley.
630 Col. Greville, Mr. Fawkes, Rev. Mr. Ellis, Mr. Gordon, Mad. Du The, Mrs. Smute,	P. Paillon.
637 Wy, alias Brown, a Native of Owyhee,	E. Pugh.
638 Mr. Satchwell,	R. W. Satchwell.
646 Lord William Murray,	A. Taylor.

COUNCIL ROOM.

662 Miss De Camp,	J. Hopkins.
677 Lady C. Duncombe,	H. Edridge.
685 Mr. Fox,	Ditto.
687 The Lord Chancellor,	Ditto.
697 Mr. Duncombe,	Ditto.
719 Mrs. Charles Long,	Ditto.

LIBRARY.

723 His Majesty,	P. Jean.
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MODEL ACADEMY.

872 Marquis Cornwallis,	a Bust, T. Banks, R. A.
873 Mrs. Siddons,	ditto, Ditto.
876 The late Sir Samuel Marshall,	ditto, — Peart.
877 Sir Robert Lawley,	ditto, T. Banks, R. A.

THE

THE PRINCIPAL PERFORMANCES.

No. 1—*Pastoral Courtship*. OPIE. An interesting subject, poorly treated. The painting hard, and the whole is deficient in harmony of colouring.

40—*The Condemned Calf*. J. WARD. In this little painting there is much of nature. The colours are blended with judgment; but the calf is too large to bear any rational proportion to the other parts of the picture.

23—*Bathing of Horses*. SIR FRANCIS BOURGEOIS. We were surprised to behold this effort of the Knight's pencil, which certainly surpasses any picture he has before exhibited. The figures do not outrage drawing, as heretofore, and the colouring is more judiciously managed. The horses are drawn with some spirit, and throughout the whole, Nature, and not extravagance, has been the chief study of the Artist.

86—*An Iceland Hawk upon a Bittern*. P. REINAGLE, A. This is an excellent picture. The birds are drawn with much spirit, and the plumage is pencilled with infinite care and skill.

87—*Mrs. Taylor*—by HOPFNER. This is his best portrait in the present Exhibition. The figure is drawn with a free and bold pencil, the harmony of the colouring is preserved with greater truth and precision than usual, and the drapery is disposed of in his best manner.

117—*LADY CHARLOTTE CAMPBELL*, in the character of Aurora, by the same Artist, reminds us, but little, of the chaste simplicity of the blushing Aurora: the ruddy figure is inanimate. The back ground is misty, and the effect of the whole too sombre; in the purple hue there is a muddiness that excites different sensations from those which must arise from a felicitous view of the allegory. The right arm is injudiciously fore-shortened, which gives it the appearance of a defective limb—upon the whole, we do not think the Lady very eminently obliged to the Artist: inasmuch as he has ingeniously contrived to throw an air of meretriciousness about the form, which the moral part of society have not, *as yet*, thought it expedient to recommend.

The Head of the Duke of CLARENCE, No. 173, is freely painted; but that of the PRINCE, No. 98, so far from being in Mr. HOPFNER's happiest style, may rather be said, from its hasty execution, and unfortunate position, to be a *degradation* both of *Prince* and *Artist*.—No. 248, is unquestionably a strong likeness, but is not executed with due effect—it is a very servile imitation of Sir Joshua Reynolds's latter style of pencilling, and, like most imitations, rather declaratory of the intention, than the powers of the artist.

188—*Lady Young*. BENCHY. This is an admirable full-length, and is one of the best portraits in the Exhibition. In his other pictures he is eminently successful.

175—*Moses and Aaron before Pharaoh.* B. WEST, R. A. This great staring picture "*out-Herods Herod.*" The figures are colossal, and if there is not an happy breadth of colouring, the President has not abstained from presenting us with an immense breadth of canvas. The colouring does not harmonize; that particularly of the principal figure manifests a great deficiency of taste, and a total want of knowledge of good effect. The picture, however, is of much benefit to the Exhibition, as it is an admirable foil to others which do not deserve a place in the great apartment. Mr. WEST's drawings are, however, spirited, and must snatch the meed of praise from the most fastidious critic.

A. KAUFFMAN.—We are sorry to find only one picture transmitted us this year from the classical pencil of *Angelica* at ROME, viz. No. 29, "*EUPHROSYNE, wounded by CUPID, complaining to VENUS.*"—The figures of the two former are designed, and executed by the pencil of fascination; but the *Goddeß of LOVE* is not so happily represented either in attitude, or featural expression: the extravaganza of the *Grecian* models is happily avoided throughout this picture, and the colouring is after the chastest style of the *Italian School.*

J. FARINGTON.—In the simple scenes of rural nature, this Artist is, perhaps, without a rival. His landscapes generally display a superior glow of harmony.—*Evening*, No. 181, is peculiarly brilliant; but the figures in No. 178 are unworthy a situation in scenery so beautifully picturesque.—It is to be regretted in this Professor, that he will so pertinaciously continue to make a harsh outline, to the most delicate parts of vegetation, and thus compel the judicious to deny him that portion of approbation which he would be legally intitled to, were he more circumspect on this head, and less a mannerist in an error so palpable.

108—*Girl at a Cottage Door.* R. WESTALL, R. A. There is much natural simplicity in this figure; but neither in expression, or general effect, is the picture even equal to any of the drawings by the same able artist below stairs.

102—*Portrait of a Lady of Quality.* T. LAWRENCE, R. A. This is the first time we have had occasion to speak of Mr. Lawrence this season. The figure of this lady, who is represented as in rural character, is incorrectly drawn, particularly the right arm, the upper joint of which is either much too short, or it is injudiciously fore-shortened. The colouring and general execution of the whole is otherwise in this painter's best style.

103—*Portrait of a Nobleman.* SAME ARTIST. This is a whole length of his Grace the Duke of Leeds, and an excellent likeness. It was painted at the request of the Gentlemen who belonged to the Secretary of State's Office for Foreign Affairs, at the time of his Grace's resignation, and is a present from them to the Duchess, in token of their respect and admiration for this tolerating

tolerating but amiable character while he was in office. This picture, in colouring, partakes strongly of that glossy, glewy, offending appearance, which characterizes all that Mr. Lawrence executes: it is evidently his vice, and vices that emerge from ostentation are not readily removed. The attitude of this figure is so awkward, and the drapery so ill managed, that his Grace seems as if he had been hurried into company before he had completely buttoned up his breeches!—

115—*Lady Elizabeth petitioning King Edward IVth.* J. F. RIGAUD, R. A. There is nothing in this equal to what we might expect from an artist—the whole design is tamely correct, and the colouring is very inferior in point of brilliancy even to that which usually distinguished the pictures of Mr. Rigaud eight or ten years since.

111—*View in Pembrokehire.* J. IBBETSON. Mr. Ibbetson has run into a contrary extreme of colouring from that which he formerly adopted—his landscapes have now a kind of brazen hue, but we cannot say they are in general the better for it—they assuredly possess merit; but Mr. Ibbetson would do well to forget that such a man as Mr. Louthembourg existed.

101—*A Scene of Catharine and Petruchio.* R. SMIRKE, R. A. Another of this gentleman's sportive productions. Few have hit off more happily the comedy of Shakespear. The character of Petruchio, however, is deficient in bluster. Mr. Smirke, who appears at all times to have an eye to the stage, it should seem never beheld WOODWARD in the part.

152—*A Landscape.* Sir GEORGE BEAUMONT, Bart. With all due deference to Messrs. the Royal Academicians, this is the most masterly landscape in any of the rooms, and from a mere amateur—Oh fie!—This picture is certainly deserving of the most minute attention: the trees seem prominent on the canvas, as if they assumed the character of reality, and the lights and shadows are conducted with great art and effect.—Sir George has in this little picture caught a style between that of the late GAINSBOROUGH and WILSON, whose pupil he was. This picture is, we understand, to devolve to the younger BANNISTER, but whether through the medium of cash or amity, we cannot ascertain. Were he a professional painter, we could not however avoid expressing a wish that he would devote a little more time to finishing.

141—*A View of the Lake of Nemi.* E. GARVEY, R. A. "With all the aids to boot," of Continental nature, compared with the above, what a filthy smear is this!—But comparisons are odious, and so adieu, Mr. Garvey. Under what pretension Mr. Garvey laid claim to the diplomatic honours we know not: in what path of the art he walks gracefully we know not: by what zigzag movement he succeeded we know not: we blush when we think a foreigner of taste can recognize him as an Academician.

We

We mean not to be illiberal; but if he possesses *any* merit, it has never been manifested to our senses.

178—*A Landscape*. J. FARINGTON, R. A. Here the academical character is again vindicated; the solidity of touch and general management of this picture are admirable. The same may be said of its companion at a little distance, which will be found in the Catalogue, at No. 168. Before we quit this gentleman, we must admonish him to forego that vile method he has acquired of giving a rude outline to his foliage, which is not discoverable in nature—Mr. Farington has the same vice in landscape painting that Mr. West has in historical painting.

154—*An Iron Foundry, by Moonlight*. A. PETHER. This is a charming picture, sweetly coloured, and admirably managed for effect. A pleasing serenity pervades the whole, and the reflection of the moon-light on the water is extremely well managed.

144—*Doctor Arnold*. HARDY. A good smiling likeness of the original, but deficient in mellowness. This eminent composer is attired in his *doctorial* robes, and looks as if in the act of *letting off a pun*.

196—*Portraits of two Children*. OPIE. Cold and chalkey; but the heads are well drawn.

85—*Mr. Townsend, the Comedian, in the Character of a Beggar*. ZOFFANI. This portrait is eminently characteristic, with a strict adherence to the minutiae of the stage-dress. The countenance partakes of all the muscular whim of the original—the contour and expression of this supplicating visage is so like the EARL of MANSFIELD, that many have supposed it the amiable Peer trying his powers in a masquerade habit.

105—*Portrait of a Clergyman*. T. KIRKBY. This picture, we believe, is by a pupil of Beechey's, and displays all the bewitching silvery tone of the master. From the want of interest, we suppose, in the Academy, this picture, though only a three quarter canvas, is hung at the top of the room; and another charming half-length, which we have seen, by the same artist, was not hung up for want of space, though approved of by the Council. When it is considered that a young artist depends more on the public exhibition of his pictures than one whose reputation is established, it is surely severe, after he is acknowledged to have shewn any extraordinary specimen of genius and abilities, that out of two pictures, one should be so neglected, while thirteen or fourteen pictures of an artist better known, are suffered to monopolize a preference.

6—*A Litter of Foxes: the back ground by P. Reinagle*. S. GILPIN, A. These are as faithful portraits of foxes, as any we have beheld from the graver of *Ridinger*, and the subtle character of this prowling savage is so well depicted, that we think a hen and her brood might tremble at the terrific effigies. The force of the back ground, in this picture, is such, that it overpowers those objects

objects in colour and effect, which ought to be primary. We have frequently observed, when one artist paints the objects in the fore ground, and another the distances, that the vanity of preponderance destroys the required truth, and we have, as Shakespear phrases it, a Protector over the King—this error is so evident in this assemblage, that it should be rather described, as a back ground with a litter of foxes.

465—*Mr. Palmer in the Character of Cohenberg.* J. SAXON. This is a likeness of the Comedian so inveterately true, as cannot be surpassed: and the markings about the eyes most calamitously denote, that he is rapidly descending into the vale of years.

384—*Portraits of a Lady and her Son.* Miss J. BEETHAM. We feel particular felicity, when it comes within our province, to sustain with candour the honourable aims of youth and beauty: if Miss Beetham pursues her studies with becoming zeal, we will venture to pronounce, we shall have an Angelica Kauffman of our own; yet to accomplish this she has much bad manner to *unlearn*: the heavy attributes of her master are too prevailing in her labours, and must be forgotten or resigned.

784—*Faith supporting Hope, a Monument.* J. BACON, Junior. This *basso relievo* furnishes a contrary opinion, and seems, to us, like Faith assassinating Hope: if the junior Bacon means to support the new philosophy, by this effort, we know not; but if that is not the case, he is as unhappy in his labour, as the replicators to THOMAS PAINE.

291—*Portrait of an Artist.* C. PACK. This is a very formidable resemblance of Mr. PACK himself, and is one of the very best coloured portraits in the Exhibition, although it is invidiously affixed against the cornice of the cieling:—this is an instance of the misapplication of authority so evident and so insulting, that we wish, in common with all liberal persons, that scientific individuals should annually arrange the pictures, and not the R. A.'s, who may be interested in the suppression of works of merit.

386—*One of the Society of Quakers, aged Eighty-three.* By the same Artist. This is an admirable likeness of the artist's mother.

As many artists, it may be presumed, have their circle of admirers, among whom may be the powerful and the judicious, is it not hazarding the protection and encouragement of the Public in a great degree, to treat all those candidates for renown, with ruinous neglect, if not oppression, who cannot boast an intimacy with the *hanging committee* of the year; or if they can, who are too nobly minded to be indebted for that distinction to their intreaty, and their meanness, which they should command from their ability?

490—*Portrait of a Lady.* O. HUMPHREY, R. A. This is a very strong likeness, in crayons, of Mrs. Sheridan: yet we have
to

to lament that it is so affectedly ordered, as to throw the eyes into that sort of shadow, which conveys the idea of a mist; and the light falls so forcibly upon the bosom, as to make it exclusively visible—nay we had almost said, indelicately palpable: it is certainly managed, in every other respect, in a masterly style—there is to be a print in stipple, published by subscription from this picture; the engraving is to be by SINGLETON.

243—*The Birth of Jacob and Esau, a Sketch for his Majesty's Chapel, Windsor.* B. WEST, R. A. Although there is a strong similarity, in the grouping of this picture, to others we have beheld, from the same source, we cannot deny, that it is entitled to some admiration.

153—*Portrait of a Gentleman*, by the same Artist, is an effort so miserable, so inefficacious, and so contemptible, that to survey it, is to imbibe a disgust for its author: the drawing, the colouring, and the character, should be obliterated from human recollection.

197—*Washing of Sheep*: 171, *Simeon with the Infant Saviour*: and 157, *A Harvest Scene*: are all of that negative order of merit, which neither engender pleasure or repugnance—there is the same hard outline, as usual; the same want of delicacy of tone; and the same obtrusion of glowing colour in the shadows, which is an increasing error among all our historical painters.

It is evident from the professional tendencies of Mr. WEST, that he has preferred the French to the Italian schools; of the sober dignity of *Rafaele* he knows nothing, or, if he does, he either disdains to practise what he knows, or has not the grace of mind to adopt his calm beauties: his manner participates of *Le Brun*, *Le Seur*, and *Bourdon*: and we do not think it harsh to aver, that it is a hard imitation.

It was the obvious fault of *Rubens* that he made his figures too gross; and it is the objection to *Parmegiano* that he made his figures too lean: yet in both these masters has the art been sustained in such a degree as to obtain much and high commendation; and the failure of such great men, only proves, how supremely difficult it is, to imitate nature with becoming chastity of sentiment.

253—*Portrait of a Lady.* J. HOPPNER. This is unquestionably the purest and best picture by the Master in the present Exhibition: it has been executed with fewer of his tricks than usual.

305—*Fishermen at Sea.* W. TURNER. We recommend this piece, which hangs in the Ante-room, to the consideration of the judicious: it is managed in a manner somewhat novel, yet the principle of that management is just: we do not hesitate in affirming, that this is one of the greatest proofs of an original mind, in the present pictorial display: the boats are buoyant and swim well, and the undulation of the element is admirably deceiving.

651, 656, 687, 699, 701, 702, 711, 715, by the same Artist,

Artist, are all strongly indicative of the same inquisitive mind, and the same force of acquirement.

475—*Death of Antinous*: Homer's *Odyssey*, Book xxii. W. HAMILTON, R. A. This is an elaborate drawing, in the manner of WESTALL: it is curious that this gentleman should have so little reliance upon his own taste, as he is continually changing his manner, in conformity to the prejudices of others: he first assumed the style of Mrs. Kauffman, then that of Mr. Lawrence, and now he has adhered to the fashion of another—it is impossible to urge any thing too strongly against this puerile dependency: the ultimatum of every artist should be nature, and they who prefer the entire study of another mode to the presentations of nature, cannot in the very paroxysm of their hope, expect to be superior to that model they so unceasingly copy.—Mr. Hamilton, as a colourist, is very deficient, and his shadows are as much marked by the force of colour as the other parts, by which means the necessary subordination of tint is destroyed.

366, 376, 390 and 397, by the same Author, are marked by the same blemishes of style.

228, 231, 232, 239, 240, 254, 255, 256, 257, and 262, are by J. NORTHCOTE, R. A. These ten pictures are intended by the artist, as descriptive of *the progress of moral industry, and careless licentiousness*: the general idea is openly stolen from HOGARTH's very instructive and very ably told story of the Idle and Industrious Apprentices, with a collateral reference to *Pamela*; we doubt much if they will ever pass so current with mankind as the one or the other, or meet with equal praise and effect.

Though this series of domestic pictures are a palpable imitation of HOGARTH, they are widely unlike him in spirit, morality, and application; and it might be arranged as an instance of profanation to note them together—in our opinion, the tendencies of these pictures are diametrically opposite to the declared intention of the artist, and that they rather operate to *corrupt* than *correct* the youthful understanding: to be brief, we retired from the contemplation of this chain of motley incongruity, with sensations of displeasure; for the vicious part of the story is so filthily expressed, and the virtuous part so ineffectually, that we felt a desire to forget the image of the first, and were uninterested in the fortunes of the other. They are to be engraved by Mr. GAUGAIN—they have been purchased for one thousand guineas.

203—*Portrait of Cavendish*. G. GARRARD. This is a spirited representation of a favourite blood-horse: the artist has introduced a groom in the fore ground, who seems so much in the act of disputing with the noble animal, that it might properly be termed a *conversation piece*, though that would tend to the discomfiture of the jockey, as the horse appears to have the best of the argument.

407—*Portrait of a Gentleman*. G. SMITH. This is a likeness, in crayons, of Mr. Warner, and certainly is entitled to commendation, on the score of handling, and to every encomium that can be warranted from a strong resemblance.

478—*Portrait of a Gentleman as a Cricketer*, by the same Artist. This is the portrait of Mr. CHAPMAN, and possesses an equal portion of similitude.

There are some portraits in oil, and some miniatures, from the same pencil, which involve considerable merit.

216—*Portrait of Arthur Young, Esq.* J. RISING. Though there is much to justify an eulogy in this picture, in general, we are compelled to withhold our applause in particular parts: the artist has given us an undoubted resemblance of the Secretary to the Board of Agriculture; but the introduction of the turnip-field in the back ground, is, in our opinion, unnecessary and futile; such merit as Arthur Young possesses, is sufficiently conspicuous, without a prompter on canvas.

214—*The Release of the Prisoners from Dorchester Jail*. E. EDWARDS, A. This is loyally intended by the worthy Associate, as an handsome compliment to the humanity and generosity of our most gracious Sovereign: the figures are designed with much force of likeness, but are not too keenly fraught with that godlike sentiment, which animates the human visage in an act of supreme good:—the figure in the back ground, pulling the King by the skirt of the coat, is too strongly indicative of repugnance to an act of charity, for any to suppose, a moment, it could be intended by the artist to represent LORD THURLOW, whose chastity, piety, liberality, humility, and beneficence, would give the lie to the satire, were it so directed.

45—*A Lady and her Son*. J. L. MOSNIER, R. A. This is a most elaborate effort, but uninfluenced by taste: this artist has paid all that rigorous attention to the management of trifles, which has characterised the French school, during the greatest part of this century. *Nicholas Poussin*, and even the disciples of his time, would have disdained the prosecution of such littleness: the attitudes are nearly as stiff and ungraceful as the perverted ingenuity of men could make them;—how piteous it is that so much labour should be thrown away upon points so inefficacious! yet it is probable that this picture may please the vulgar, in proportion as it is absurdly constructed. Mr. Mosnier is *correctly faulty*.

59, 142, and 301, are all by the same hand, and participate strongly of the same bad manner.

295—*Portrait of Mr. George Spence*. J. RUSSELL, R. A. This is the portrait of one of those tyrants of the teeth, vulgarly called a Dentist: the handling of the crayons is in the same method, which we have uniformly noticed, whenever the professional offspring of this R. A. came under our consideration—they are chiefly

calculated for the observance of those, whose love of softness and finery govern their applause and protection.

The Portrait Painters, of this Exhibition, have hit upon a novel method of allaying public inquiries, by affixing the names of the parties depicted, in the Catalogue: and it is impossible, that we can be too warm in our commendations of them, on this convenient point, as it prevents all that buzzing and sidgitting about the room now, which has been so much practised heretofore, in the ardent wish to know who or what such a lady or gentleman is, or can be, even from those, allied the most nearly by the ties of consanguinity.

As the Fathers have asserted, that wickedness in a christian is more vile than wickedness in an infidel, so is professional ignorance in an R. A. more intolerable than in those unblest with a diploma. These remarks are the fruit of regret, not anger, as we would rather make them blush than bleed: and we trust Society will not justify them in declaring *pessimus morbus est medicus*!

148—*The Lover of Virginia, haranguing over her dead Body.* H. TRESHAM, A. Though we perceive a considerable degree of improvement in this gentleman's present attempt at historical composition, it is not of that order which would justify an exalted panegyric: the figures are more imperfectly drawn than inadequately grouped, and it is evident that Mr. Tresham is better acquainted with the tenor of his subject, than the proportions of the human figure. With the rules of beauty and gracefulness, he appears to know but little, nor with the power of rejecting with precision or promptitude, what the imagination may unnecessarily or extraordinarily present to encumber and not illustrate the scene—of that subtle mingling of excellencies, which we shall denominate by the term *union of attributes*, he seems nearly wholly ignorant; but this spark of divinity can be but rarely seen, as it is the result of a long and well-directed study, sublimed by an emanation, which can be only natally derived!—His style of colouring seems borrowed from Mr. RIGAUD; it wants both brilliancy and relief: and does not involve a due subordination of tint: to conclude, we do not think that Mr. Tresham is altogether equal to such an undertaking; and without intending to be personal or illiberal, we believe that Vanity is now more ruinously prevalent with the young artists of this realm, than she ever was with the antients, or the moderns of any other school—every whipster among us, is attempting to use the bow of Ulysses, though destitute of sinew and intellect.—To make a perfect historical picture, requires greater powers of mind than any other sublunary pursuit whatever.

13—*Portrait of an Archbishop.* W. HAMILTON, R. A. This is a small whole length in oils, and in feature not dissimilar to the original, though we think there is a rubicundity in the visage, not exactly correspondent with the required self-denial of a church dignitary:

dignitary: yet, alas! as Bishops are but men, and their sphere of deed more wide than a Curate's, it may be admitted, in candid reasoning, that their infirmities may be greater, without exciting any extraordinary portion of amazement!—The artist has indiscreetly turned the face of the Archprelate towards Lambeth Palace, which, after a translation to the See, we presume to think absurd, as none can have need to sigh for that blessing they can command—but it is possible that Dr. MOORE, like Dr. WATSON, may be determined to shew his zeal for the true Church, although Philosophy, Truth, and Morals, were sacrificed in the fruitless offering to vanity.

454—*A Poppy, from Nature.* Miss S. FOX, H. We recommend to this Lady to send her poppy as a present to Mr. WINDHAM, to lull his metaphysic prattling demon to rest, and thereby relieve his new associates from the trouble of explaining away his ideas.

356—*Portrait of a Comedian.* W. BRECHY, A. This is a delicately impressive likeness of the younger Bannister, and is the best male portrait, in oils, in the present Exhibition: why the hangmen have placed it in the Ante-room, we cannot devise, unless it arose from an aristocratic unwillingness to permit the subject to associate with what is termed the best company.

342—*A View of the great Water-fall at Tivoli, seen through the Ponte Lupo.* T. BARKER. This landscape is ably managed, but we think it too forcibly participates of what we have heretofore seen, from the pencil of Pynaker.

164—*Portrait of an Artist.* T. LAWRENCE, R. A. This is the head of Mr. FARINGTON, the landscape painter: the resemblance is strong, but the colouring and outline are too flashy and indecisive, and the attitude is so extraordinary, that the depicted R. A. seems, like the majority of his brethren, hard bound and fettered in his powers of deliverance.

The head, in this portrait, is drawn upon a scale too limited for the common size of the cranium; although the R. A.'s are not proverbial for having long heads, or too much brains. We have observed it as the fault of modern portrait painters, that they make the heads of adults in general smaller than nature, and those of boys larger, when they profess to give us the true contour of existing truth: but this is a most unpardonable error, as being entirely on the wrong side, as it should be remembered, that every object is diminished in proportion as it recedes from the vision, and consequently they should be drawn upon a larger scale, rather than a lesser.

7—*View on the Thames.* W. ANDERSON. This is a clear well-managed picture: the handling is in a firm tone, and it possesses an airy tint, which is not commonly attainable.

10—*Entrance into Mecenas's Villa.* R. FREEBAIRN. This is, taken

altogether, one of the best essays, of its kind, in the present annual display; indeed we do not know who could pourtray the interior of a ruin with a happier effect: many of the tints are so admirably preserved, that it presents to the most unilluminated perception, the *idea vera* of an ancient damp recess; the humidity of the wall may be presumed from the force of the accompanying objects – the hue of the water does not exactly convey the appearance of a confined streamlet, splashing as it runs, and the fore ground is somewhat too clean and japanny for the purposes required.

125—*Hyderbeg on his Mission to Lord Cornwallis, with a View of the Granary erected by WARREN HASTINGS, Esq. at Patna.* J. ZOFFANI, R. A. This performance furnishes a melancholy proof how far the human powers may decay, before the agent in error will resign his weak propensities: in speaking of the grouping and the colouring, we know not which to condemn first, as both so irresistibly demand our scorn. In the management of this picture (as in that he exhibited last year, of the Parisians plundering the King's Cellar at Paris*), he has laboured hard to sacrifice the dignity of humanity, to the pride and parade of aristocracy; indeed he seems so familiar with slavery, and so enamoured of its effects, that we doubt if even the black catalogue of governing infamy can furnish a subject equal to his hunger of degradation.

514—*Assyrius' Tomb, ruined Aisle of St. David's, Pembroke.* H. DE CORT, R. A. This gentleman possesses a complete knowledge of that tender tone of colour, which was so prevalent among the best landscape painters in the Flemish schools, and so much admired by the connoisseurs of all nations; and he has a nicety and delicacy in the finishing, that approaches to the manner of *Lucas de Olanda*: there is a temperature and a moderation in his lights and shades, which he carries so far, as to make his pictures, generally speaking, too cold. The transparency of his water is charming, and his portrait of Ely Cathedral, No. 308, proves him an adept in perspective.

2, 22, 41, 66, 97, 145, 431, 453, and 804, are varied instances of his great knowledge of his art.

283—*A Wharf near London Bridge.* G. GARRARD. We notice this performance with satisfaction, as it affords us an opportunity of administering praise in consonance with our duty: yet, in the grouping, the objects are too much crowded, for any choice of nature, unconnected with a mob; and there is not a sufficient portion of relief, which gives the figures the appearance of being stuck together. In the material parts of the outline, the artist has soared above his competitors, and has given us something very near the truth of character: this is the more creditable to him, as every pursuit in painting, unconnected with personal portraiture, is clogged with numberless impediments.

* VIDE the HISTORY of the ARTISTS of IRELAND.

The perplexities of our probationary artists are rendered so numerous and so imperious by the untoward circumstances of the period, that they are compelled to suffer their love of fame to be superseded by their love of money, and dedicate those hours to procure sustenance, which should be consecrated to a nobler idea. Few arts are promoted now but those of extracting saltpetre from muck and rottenness, to charge our artillery with ruin; and erecting telegraphs on every eminence of our island, to convey the rapid signal for human destruction.

118—*A Boat going out of Dover Pier, in a Gale of Wind.* R. CLEVELY. Though we believe Mr. Clevely to be superior to any of our artists in nautical knowledge, he has not been so happy this year as Mr. Anderson. The boat is well drawn. According to Virgil, there is a glassy colour congruent to the sea, which is not preserved in this instance.

773—*A Drawing.* A. BUCK. This is a spirited drawing of figures skating. It is executed on a new principle, with crayons consolidated by wax: among the group we could easily recognize the features of Mr. PACK.

272—*Scene in the Way to get Married.* S. DE WILDE. The likenesses, in this picture, are faithfully preserved; but it is wholly destitute of *repose*. The lower extremities, in Mr. FAWCETT's figure, are too small to sustain the body with effect. This want of accuracy, in the formation of the limbs, is even visible in No. 188, by Mr. BRECHEY, where the left arm of the lady is too small!

505—*Portrait.* DE LONGASTRE. This artist has improved much since the last Exhibition. The portrait under consideration is in crayons, and managed with more force and fire than any similar production this year, excepting No. 490.

284—*A Landscape.* F. TOWNE. This gentleman is similar in his pencilling to Mr. ASBOTT, and, like him, is too tender in his tones, but especially for a multifarious exhibition. Mr. WESTALL's drawings appear to more advantage in the Exhibition, than they do out, which is derived from their gaudiness of tinting. There is nothing more certain, than that a picture chastely coloured, may be ruined in character by being placed next to a glaring composition, in such an assemblage.

We think if Mr. TOWNE used a *camera* occasionally, he would correct his present manner of colouring. The celebrated *Vernet* was accustomed to carry one upon a mule, which once using by the sea side, the peasants believed him to be a magician, and were confirmed in their apprehensions, by a storm, which the painter saw gathering, and wished to copy, in all its foaming horrors. We much doubt if any of our artists would be so attentive, to acquire the high attainments of a *Claude*:—our opinion of the established indolence of our students in painting, is such, that we believe, were the ladder of Jacob placed to the empyrean, they would not be at

the trouble of ascending to heaven, though immortality and joy would crown the labour.

723—*Portrait of his Majesty.* P. JEAN. This whole length (which is placed in the Library) was painted at the request of the States of the Island of Jersey to the King, and is destined to adorn the Court-house of that island. It is worthy of remark, that this picture is a complicated copy: the body being after Sir Joshua Reynolds, and the head after Gainborough: but, to speak truly, the whole is so imperfectly managed, that it were a sort of petit treason to offer any species of adoration to objects so equivocal.

As Mr. Jean's professional strength is in miniature painting, we conclude that the *royal figure* was brought forth through the influence of private esteem, rather than any other cause. His portraits, No. 587 and 635, are executed in a good style.

127—*And the Angel of the Lord said unto Hagar, Behold, thou art with Child.* J. DOWNMAN, A. This is another of the innumerable instances which occur, to prove that vanity, and not genius, is the characteristic of our modern artists. No boat-builder would have the rashness to undertake the construction of a first-rate; and yet every whipster who can wield the pallet and brushes, appears to hold himself qualified to embody history on canvas, and be sublimely unintelligible. We entreat this gentleman, and, in his person, all insufficient artists, to relinquish such unprofitable illusive attempts, without a due acquaintance with the elements of the art;—they are fraught with vanity and vacuity, folly and ruin: *simul oriuntur et moriuntur*, they are born and die in the same instant, as *Plutarch* said of the lightning.

382—*Twelve Portraits*, by the same ARTIST. In this style of drawing likenesses, it would be invidious to deny Mr. Downman the possession of considerable talents; it is not a manner that could result from a strong or great mind, but as it apparently agrees with the frivolity of the age, he may feel justified in its adoption.

412—*View in the Isle of Wight from Aston's Downs, looking towards Freshwater.* J. GROVE, H. This is a drawing in embodied water colours, which style was rendered fashionable by the late Mr. BARRET, and since by Mr. LAFORTE, whose works this resembles.

This landscape is very creditable to the performer, considering him as an Honorary Exhibitor; and though it does not possess all that cunning subordination of tint and objects, which is so charmingly impressive in Mr. ABBOTT's landscape, it has a boldness and decision of stroke which could not originate in a mean or little capacity.

130—*Portrait of a Lady of Quality.* J. NIXON, A. It was a necessary instance of civility in the artist, to inform us, that the portrait in question was copied from a lady of quality; but as the term *Quality* is indefinite, this remark may be premature.

311—*A Scene in the Highlands of Scotland; the Portraits by Mr. Reinagle, and the Animals by Mr. Gilpin.* J. BARRET. This is a very extraordinary *melange* of manners and masters; but the general effect is pleasing, as neither of them have attempted to step out of their immediate province. We have seen a similar view by *Seymour*, who was a character so singular, that we shall make no apology for inserting the following anecdote:

No professional man ever carried the *hauteur* of social manners higher than SEYMOUR, the horse-painter. He was the son of a banker in Lombard-street, who left him a considerable fortune, which having dissipated in horse-racing, he was compelled to make a profession of painting, which he had originally studied as an amusement. Under those circumstances he was employed by the late Duke of Somerset (who was significantly called *The Proud*), to decorate some parts of his house (now called Northumberland House): being prompted by curiosity, he came to see the painter at work, when Seymour immediately claimed an alliance with his family, their names being similar, which so offended his Grace, that he ordered the painter to be instantly dismissed. The Duke afterwards finding no man able to proceed with the job, was obliged to send his steward to the discarded artist, who with much difficulty prevailed on the painter to consent to resume the work; he accordingly ordered the scaffolding to be got ready, as it was obliged to be finished by a certain time, on account of a great banquet: when he was informed all things were ready, he demanded to see his Grace, which the steward did all he could to dissuade him from, apprehending a fresh rupture; but he urged the necessity for certain orders, in the progress of the work, to enable him to proceed; which being told the Duke, after some difficulty, he replied, Well, well, tell the fellow I will come to him. When the parties met, Seymour made a long and methodical apology for having claimed an alliance with his family; But, added he, to prove that I really am *a Seymour*, d—n me, if I do another stroke of your work—so, Mr. great, little Duke of Somerset, you and your family may be d—n'd together.—Nothing could excuse such rudeness, but a reflection upon the titled blockhead to whom it was addressed.

To those who know what a proud man the Duke of Somerset was, this anecdote will come with the most relish—He discharged his wax-chandler for not bowing to him; and as the man put himself in his way to salute him, he took him again, on condition of his never bowing to him more.—When with tradesmen, or people on business, it is said, he always had a screen between them, or looked in a glass when he spoke; such was the abominable arrogance of this inflated ass!—He frequently met with severe mortifications: once a wag directed a letter to His Grace the Duke of Somerset, next door to the cork-cutter's, Charing-cross; with

which he was highly offended—When any of his acknowledged race died, it was common for the mischievous to procure a ladder, and daub the escutcheon with excrement—Indeed, it is impossible for a human being to be more greatly cursed, than by the indulgence of such a base spirit.

706—*Hesiod instructing the Greeks in the Arts of Peace.* R. WESTALL, R. A. This is such an effort, as no person, possessing taste and knowledge, can regard with satisfaction; yet it involves all that trickery and finery, which is so captivating to vulgar minds—We profess the highest contempt for such awkward scramblings after such sublime untruths—we cannot endure a solemn imposition on our senses: we turn from BRUCE'S Travels with disgust, and cleave to the Arabian Nights' Entertainments; because one would circumvent our understanding, and the other merely labours to satisfy the imagination.

688, 670, and 652, are drawings, by the same author, and of which the last is the most perfect and the most interesting.—In the Antique Academy is No. 415; the subject is Shipwrecked Mariners, a sketch; the naked figure in which is hermaphroditical, as the anatomy belongs to each sex in general, but neither in particular. There is likewise No. 427: the intention, in this, is to represent the story of *Fingal* and the *Spirit of Lada*, but it is wondrously enigmatical; the idea of the Spirit conveys but the propensities of rapine, it seems clawing eagerly with its hands, as if it were the semblance of a Spirit in the National Treasury—as for *Fingal*, we know not whence the Artist borrowed the idea, unless it was from the late *Big Ben*, in the act of bullying a superior pugilist—Those who attempt to wield the bolt of Jove, without adequate force, may awaken amazement in the first instance, but must insure ridicule in the issue.—No. 92, *A Girl going to fetch Water*, and 108, *A Girl at a Cottage Door*, by the same Artist, are ineffectual specimens of his powers in oils: the position of the last object is borrowed from Gainborough's *Girl and Pigs*.

The declaration may appear harsh to unknowing persons, but it is certain, that we have no existing Artist, in this country, who has any competent idea of colouring—if a proper spirit prevailed in the Councils of the Royal Academy, they would purchase some eminent standard for common imitation; there are two estimable and noble examples now present themselves: we allude to the *Judgment of Paris*, by *Rubens*, from the ORLEANS GALLERY, the flesh of which is tinted with such fascinating accuracy, and so delusively relieved, that a spectator imagines the muscles would yield to the impression of his finger! and *The Woman undrawing the Curtain*, by *Rembrandt*, which exhibits the most clear and wonderful effect of light and shadow ever produced by that consummate master.

Mr.

Mr. WESTALL, as usual, retains his self-created and ephemeral privileges of newspaper idolatry: his drawings, generally speaking, are superbly fallacious:—like his designs for the illustration of *Milton*, they are, to us, complicated without application, and gaudy without truth—we conceive Mr. WESTALL to be among painters, what a man milliner is among men; he has all the frivolous and callow part of mankind with him.—When Mr. WESTALL labours to be classical, he is so learned that we cannot understand him, and we are thoroughly persuaded that he *does* not understand himself!

The latitude of action and opinion assumed by our young Artists, is the cause of their woful deficiency in their studies: they have not, morally or physically, a sufficient check upon their vanity, but wander into error unquestioned, merely because they dare—that narrowness of responsibility, which the gallantry of mankind admits women to possess, is obnoxious to their neighbours peace, and their own, if they have not good sense to marshal such liberality, and affix proper limits to their ominous agency.

263—*Portrait of a Lady of Quality*. J. HOPPNER, R. A. The attitude of this lady is neither easy nor graceful, nor is the colouring in harmony—Mr. Hoppner is less perfect this year than the last; and the reason is, that he has less of original principle: to speak truly, this artist seems to have no manner of his own, and his only hope to succeed rests upon his ability to imitate another.

The love of indiscriminate imitation has induced our Portrait Painters to introduce red curtains, in their pictures, upon all occasions; which, if not managed with the greatest accuracy, destroys the correspondent reliance of one hue upon another—it is a principle with us, that there should be what we term *a restoration of colour*, to prevent the parts appearing broken or spotty: that is, when one very glaring and forcible tint is brought forward by the artist, it should be so ordered, as to rise again, in another part of the composition, to harmonise the whole.—It is to be deplored, that the numberless insects who pretend to imitate Sir Joshua Reynolds cannot acquire any portion of his graceful spirit: when he violated truth, it was generally on the side of attraction; and the sight is more indebted to his magic pencil, for the delightful forms of beautiful women, than any modern painter of any nation: he added a polished mien to the object, which made us ready to forgive his wanderings from a positive and physical fact.

The absurd and unqualified praises which have been given, in various journals, to Mr. Hoppner, would be suffered to pass as instances of insufferable vanity in the painter, or uncommon predilection in his adherents (as friends they cannot be), if they did not, in the same moment, combine an obsequiating and *stabbing* sarcasm upon competition, which no liberal mind could engender, and no good man encourage—where they originated we know not, but

but they assuredly cannot be sufficiently discomfited—Mr. LAWRENCE has, it is true, many professional failings, but he has likewise many professional beauties; and even among *his* failings, the most malignant and envious of his brethren cannot include one charge of ingratitude, or hate or fear of rivalry, or undutifulness to an old friend or an old parent.

"Go, and do thou likewise."

In this Exhibition we have three Portrait Painters who deserve particular notice, but not in the same degree: the Academy has not now a REYNOLDS, whose genius, in this branch of the art, towered far above any *thing* now in existence: but if the Portrait Painters of the present day be brought before the tribunal of fair criticism, and tried by the evidence before it, *viz.* their works exhibited in the collection at Somerset-house, the pre-eminence cannot be denied to BEECHY: LAWRENCE follows him; and then, *magno intervallo*, HOPNER and HAMILTON. This will be, and is, the decision of the Artists, and the more intelligent portion of the Public, and nothing but the grossest partiality can dispute this fact; as the motto of this year imports, it does not require a great deal of skill to distinguish a good from a bad picture: and all the mock-criticisms with which half the papers in the metropolis may be stuffed, will not raise an artist of mediocrity much above his level.

30—*An Hebrew Woman carrying her Purification Offering to the Temple.* Mrs. COSWAY. Right happy are we to chronicle this daughter of Israel, on the especial point of its being the production of a lady—but the first thing which moves our admiration is the management of the business of the figure, which is calmly elegant—There can be no violent gesture visible in a single figure, without conveying to the spectator an idea of lunacy: a figure in a state of ideal communication may be apparently writhed, without violating the probability of conception as to the mental health of the agent; but it cannot be managed, in a solitary person, without a concomitant something to warrant the seeming extravagance of the deed.—This figure is at least decided in its contour, and clean in its embellishments: it has none of that convenient obliteration, which the ignorant display to envelope their want of knowledge in drawing and colouring.

So low is the art sunk at present, with us, that a design of the *nud* is scarcely expected: and the fitness of draperies is so ill studied, that none are true who attempt it—even the President is so deficient, on this essential head, that, in our idea, he never clothes a figure, but incumbers it—in his large picture of *Moses and Aaron*, there is this drawback, with many others—he has unsuccessfully endeavoured to introduce in this picture an air of sublimity, grandeur, and knowledge of Egyptian costume; but the delusion

delusion vanishes the moment the eye glances from the gigantic MOSES to the diminutive PHARAOH : these figures having nothing to arrest the attention but their disproportion, our observation is led to the figure kneeling, which, in order to make perfectly in character, Mr. WESSER seems to have copied from some one of their idols, which the Egyptians were so expert in chopping out with a few strokes from their hardest blocks of granite.

149—*A Stormy Night, the Wife waiting the Return of the Husband.* W. R. BROS. A. This practitioner is of that band of Artists, who seem born but to satisfy the callow part of mankind : his subjects are of a domestic tendency, and come home to the bosoms of those who esteem their household gods. His drawing, which is not perfect, is better than his colouring ; and his colouring is superior to his grouping : he has little intimacy with the *chiaro oscuro*, but will remain in some request, while there is a grandmother or a nurse in society.

682—*View of a Temple on the Grand Canal in China.* W. ALEXANDER. This ingenious gentleman went officially as draughtsman to the establishment, when LORD MACARTNEY was deputed on the puerile embassy to the Emperor of China ; a voyage which was undertaken for the amusement, not improvement, of a beastly Public !

We have no doubt of the faithfulness with which the objects are represented, but they are so scattered over the surface of every drawing, as to make them appear spotty, and out of harmony. The figures are drawn with more accuracy than is usual in works of this nature : his knowledge of aerial perspective is very limited, and the parts seem to ride upon each other.

683, 689, and 690, are varied views of the Chinese and their empire, by the same Draughtsman.

653—*Landaff Cathedral, Glamorganshire.* M. A. ROOKER, A. The drawings by Mr. Rooker this year, are below his character : they are executed with such ignorance of effect, and such offending littleness of manner, that they seem rather as the works of a boarding-school spinster, than a veteran Associate !

666, 671, 684, 691, 705, and 710, are tantamount productions from the same parent.

681—*Warwick Castle.* E. DAYES. This superb residence of the Nevilles and the Grevvilles, is drawn with the minutest regards to the laws of perspective ; the tints are in unison with each other, and the point of sight is arranged agreeably to the laws of probability.

758—*Covent Garden Piazza.* T. MALTON. These architectural views are drawn with truth, but from making his points of distance so short, it gives an air of distortion to the buildings ; which, like the portraits of individuals, should be taken in as favourable a point of view as possible : these failings prevail in all his other drawings.

Before

Before we terminate our remarks upon the Paintings, we beg leave to suggest to the students, the absolute necessity of disencumbering the mind of all its wedded prejudices in favour of error, and that they should not be deterred from the measure by common beings.—When we begin to think independent of vulgar opinion, that vulgar immediately singularize us as eccentric, which is a term rather meant as reproachful to our discretion, than indicative of particular merit: yet if that base and groveling horde could themselves reflect, they must be convinced that genius is dependent on that singularity.—A callow auditor appears amazed when he listens to a document, which he had never heard promulgated before; and, extraordinary as it may seem, he who delivers that opinion suffers in the estimation of such an audience, until the perfection of the idea is warranted by the grosser senses!

The majority of those persons, who presume to judge of the Fine Arts, in this besotted country, are more ignorant than those on whom they criticize; and, being powerful, their patronage only extends the dominion of error: as few have the manliness to question the desires of him, whose purse is tributary to their necessities. The people of distinction, here, are too licentious to appreciate ingenuity with truth, and too vain to be great.

To those who may feel either mortified or disappointed, that we have not taken cognizance of their works, we shall offer this apology, that the less they are noticed, the more gracious is their condition.—The majority of the Exhibitors, like the majority of the universe, are the authorized and designated food of perdition!

The NAMES of the PLACES from whence the PRINCIPAL VIEWS are taken.

2 Corfe Castle	111 Bussater Bay
4 St. Alban's Abbey	112 Coast of Suffex
7 The Thames	113 Coalbrook Dale
10 Mecenas's Villa	114 Hampstead
15 Carnarvon	118 Dover Pier
20 Bridgenorth	134 Beckfield Lodge
22 Wells Cathedral	141 Lake of Nemi
28 Ischia, Naples	145 Dartmore Hills
34 Scene on the Anio	159 Milrop on the Tweed
38 View near Verona	168 Lodore Waterfall
41 Aberddyllaea Bridge, Glamorganshire	198 Kilgarren Castle
47 Orchard Bay	201 Fordland
50 Ross Castle, Killarney	204 Breadwardine Bridge
54 Artillery Bridge, ditto	223 Newcastle upon Tyne
64 Hawarden Castle	290 Grantley
66 Conway Castle	308 Ely Cathedral
74 Lime Works, Purfleet	309 Llangollen
84 Castle Rock, Bristol	311 Highlands, Scotland
96 Pont Aberglaslyn	317 Grindelwald, Switzerland
97 Lidfort Vale, Devon	319 Chepstow
99 Aberdyllar's Mill	320 River Lee, Ireland
	322 Westminster from Lambeth
	323 Lower

313 Lower Zee, Switzerland	485 Warwick Castle
324 Wilden	500 St. Patrick's
325 Bale Pool	513 Litchfield
342 Tivoli	380 West Gate, Canterbury
345 St. Alban's	392 Penmanmaur
349 Conway	393 Soham, Cambridge
359 Lulworth Castle	400 Petrarch's Tomb
383 Hyde Park	401 Willer's Ditto
389 Hyde Winter	431 Pentice Castle
394 The Tower	434 Devil's Bridge
406 The Rhine at Cleves	442 Wakefield Bridge
412 Isle of Wight	445 Burning a few things at Toulon
426 View in Cumberland	448 Conway
432 Gobble Combe	455 Newnham
436 Orpington	468 Henley
444 Church near Geneva	473 Salisbury
446 Margate	476 Carnarvon
453 Twickenham	484 Pontneath
458 Dolgelly	489 Wilkes's Cottage
470 Langollen	509 Dilton Church
474 Haughman's Abbey	519 Southampton
481 Kilmainham	

SCULPTURE.

The Sculpture, this year, is not admirable : yet among the objectionable matter, the following examples deserve some consideration.

873—*A Bust of Melpomene*. T. BANKS, R. A. There is an air of sober truth, and dignity of expression, in this Bust, which is characteristic of the murderous Muse ; it may be necessary to remark it is a cast from a model of Mrs. SIDDONS, whom it has been the fashion, in recent years, to call Melpomene, a compliment seldom or never bestowed upon Mrs. CIBBER, Mrs. PRITCHARD, Mrs. YATES, or Mrs. CRAWFORD, although their individual merits, in the aggregate, were universally admitted to be of the very first class.

875—*A Figure of Genius*. P. CHENU. This figure is tolerably well executed, but ill understood. The symbols are not appropriate ; but on a more mature consideration, we know not where Mr. Chenu could resort to a happy model, as we have had no original genius among us, since the demise of *Hogarth* and *Kean O'Hara*.

795—*Model of the Nil Garw Antelope from the East Indies*. G. GARRARD.

796—*Model of Rein Deer from Lapland*, by the same Master.

Each of these specimens reflects much credit upon their author ; the proportions, muscles, and ligaments of the animals are well wrought.

We should think it unpardonable to pass unnoticed the Model of Eve, by Rossi, as described by Milton. He has happily embodied the spirit of that sublime poet ; and were our poets more generally consulted

consulted on such occasions, we should at least have the satisfaction of more frequently beholding good designs—objects unquestionably of great moment to all artists.

492—*Scene from the Two Gentlemen of Verona*, for Heath's new Edition of *Shakespeare*. J. HEATH, A.

496—*Scene from Midsummer Night's Dream*, by the same Artist.

These prints are two specimens, and executed from the designs of Mr. STODHART: as far as mechanism is involved, these graphic efforts possess much merit, yet, in effect, they are not all we could desire: they have not a due force of tone, and are, in the language of engravers, too grey—we think Mr. Heath was injudicious to exhibit these proof prints, inasmuch as the surrounding concomitant glare makes, what is in itself too faintly expressed, appear more so: but if it is his idea that such a measure may be profitable, as a collateral advertisement, and he does it under that persuasion, we shall withdraw our objection, and wish him all the success he may deserve.

We have the most direct propensity to afford Mr. HEATH every aid within our power in this undertaking, from the conviction of the past folly of engravers, who have stupidly, nay ruinously, given birth to many vulgar, oppressive reptiles, who call themselves PUBLISHERS, that is, a body of worthless wretches, who rob the toiling artists of all the honey of their labour, and stand between them and the Public, as an intermediate purgatory: and, like the legend of the Man and the Horse, they coerce the animal who resorts to them for assistance, and then proudly ride the manacled beast through existence!

We are led to these remarks, from the manifest ill usage which the first Engraver in the world has experienced from these blood-suckers: there is one of them, who is so devoid of gratitude and shame, that he seizes every opportunity of injuring Mr. Bartolozzi, although it is notorious, that he is indebted for all his unmerited success in life, to the fine talents of that great man he decries; and the cause of this rancour is still more detestable, as it arose from BARTOLOZZI's refusing to perjure himself, when the unworthy man in question had pirated a print, in opposition to the laws of the land, respecting the copyright of genius.—There is another unprincipled miscreant of the same order, who was rescued from a state of beggary and woe, in Venice, and brought to England, by the younger BARTOLOZZI, and he recommended him to his Father, who nurtured and protected him, until, like the Viper in Esop, when filled with blood and strength, he turned upon and bit his benefactor!

Mr. HEATH has now presented the world with his long-expected print of the *Death of Major Pierfon*, for the engraving of which he received three thousand guineas, which is as much as Mr. BARTOLOZZI received for the *DEATH OF LORD CHATHAM*!

Speaking of Mr. Heath's print critically, we must observe, that there

is more of *mechanism* than *mind* visible in this graphic endeavour: there is a *silkeness of tone* which does not properly belong to such an undertaking; and some of the stroking is so wide, that it appears as if a net had been thrown artfully over the drapery. The drawing of the extremities is more perfect than we expected from Mr. HEATH's graver; and, though not correct, they are not disgusting. There is an hardness in many of the folds, for which the painter, Mr. COPLEY, is more responsible than Mr. HEATH. The composition of this picture is far better calculated to aid an engraver, than the *Death of Chatham*; it has all that dashing opposition of tint and bustle of character, which is so seducing to a common eye; and we have no doubt but the BAWD OF THE ARTS will carry it to a good market.

The engravers of this country are too fond of executing with, what is termed, a *square graver*, instead of a *lozenge graver*, which certainly gives their prints a clearer stroke, but is very injurious to them, if they wish their works to be valuable, as to durability. It is well known that *Gerard Audran*, *Edelinck*, or any of the great masters of the graphic art, in the purest age of the French school, never used any but a lozenge tool; and if the love of a perishable appearance with our engravers, is suffered to overcome their love of stability, we may shortly have plates in stroke as perishable as the works in mezzotinto!—they have run mad with their regards for mechanism; but let them look at *Le Brun's Battles of Alexander*, by *Audran*, and then resolve upon effect: the fact is, that the quoted instances are works of the highest order, but totally unconnected with the little ambition of those, who would make a regularity of lines superior to the force of truth, and harmony, and greatness.

The lovers of the fine arts have been recently gratified by a delightful print, from the celebrated picture by *Nicholas Poussin*, of the *Holy Family*, now in the possession of the MARQUIS OF LANSDOWN: it is from the burin of the incomparable BARTOLOZZI; it is not one of his highly finished prints, but executed in that free spirited manner, which most forcibly conveys all the beauties of the original. We shall here take occasion to remark, that the art of engraving became sublimed in this country on the arrival of Mr. BARTOLOZZI; his great example created a nobler species of ambition in the professors, and each laboured to be something more perfect than he was before.

ARCHITECTURE.

The designs in architecture are not, generally speaking, very honourable to the professors of that branch of the arts: but from this implicated disrepute we must exonerate Mr. J. WYATT, Mr. SOANE, and Mr. BONOMI; the latter gentleman has presented us, in No. 832 and 844, with two superb designs for a mansion to be built for Mr. LAMBTON in the county of Durham.

837—*The Window Side of a Room, as executed in the East Front of Windsor Castle.* J. YENN, R. A.

840—*Another similar View,* by the same ARTIST.

There is nothing in either of these drawings to attract our regards, nor should we have condescended to notice them, had not their author been recently appointed, by the King, to fill up the office of treasurer to the Royal Academy, on the demise of Sir William Chambers. Mr. Yenn is one of the *make-weight* original members of this establishment; since which luminous period, he has slept wrapt up in his diploma, until the somnific senior was awakened by a touch of the royal talisman, and compelled to stand sentinel upon his own public honour.

MINIATURES.

The miniatures in this Exhibition are of a higher character, generally speaking, than we have been accustomed to behold. The enamels of SPICER and BONE are very nearly correct in their way, and to those who are fond of having a good enamel painting, comprehending an accurate resemblance, we would recommend them, with all that warmth which a love of truth and merit can inspire.

Among the water-colour miniatures, those of FERRIERE are undoubtedly the most perfect, and executed with an uncommon portion of relief: after him, we may arrange SMART, GRIMALDI, SHELLEY, EDRIDGE, PAILLOU, POLACK, BULL, FAVARD, and TAYLOR, in whose works there is a boldness in the outline, and a handling in the pencilling, that is superior to most works of art done in this province: indeed, we would urge it to him, to enter upon a larger field of painting, as he seems to possess that vigour of imagination which entitles him to make the attempt.

With the following calm remarks, we shall take our leave of the Exhibition for this year, and beg it may be understood, that what we have previously asserted in loose and general terms, as to attributes, &c. may not be considered as directly applicable; we allude to our occasionally supposing a tendency in the mind of the artist, which might not have had a being. If any of these strictures have borne the feature of severity, it has so occurred, that the artist whom we admonished, had the address to praise himself in the metropolitan journals, and render what little perception we may possess utterly nugatory. In this free country, every man has a right to compose a paragraph consonant with his particular vanity, and inform the Public that he is another *Rafaele* for *six shillings*: This, it must be admitted, is a lucky method of stealing a march upon Fame, which the painters of the old schools never knew.

F I N I S.